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Notes.

THE PORTRAIT of General Charles G. Loring, former Director of the Museum, by Mr. Edmund C. Tarbell, which is reproduced on a later page, has been placed in the Fourth Gallery. The portrait was commissioned, by vote of the Board of Trustees, to be hung in the Museum as a memorial of General Loring.

MR. B. H. HILL, until September 1 Assistant Curator of Classical Art, sailed for Greece on August 28 to assume his new duties as Director of the American School of Classical Studies at Athens. Mr. Hill will return to America during the coming summer, and has been invited by the Trustees to spend a part of his time at the Museum in reviewing the work of the Classical Department.

MR. SIDNEY N. DEANE, for several months assistant in the Classical Department, has been appointed Assistant Curator of the department from September 1.

THE SCHOOL OF THE MUSEUM opens Monday, October 1.

THE OPPORTUNITY OF EXHIBITING a notable collection of pictures by Jean François Millet (1814-1875), several of which are included in the bequest of Mrs. Martin Brimmer, has made possible an arrangement of the Fifth Gallery representative of the development of French painting since the time of the Barbizon School (about 1850). With the Millets, the pictures by Delacroix, Daubigny and Diaz, and the darker Corots, admirably illustrate the spirit of the time in France. Around the room may be traced a gradual evolution in feeling and in color through Courbet, Manet, and Boudin up to the group of the impressionists, Monet, Pissarro, and Sisley.

ADMISSIONS TO THE MUSEUM during the months of July and August amounted to 30,145 as against 30,531 for the same period in 1905. The attendance on Sundays during these two months was 11,676 as compared with 14,229 in 1905. While the attendance during these two summer months has shown the slight decrease of 386, the total attendance up to date for the year is 11,692 greater than for the corresponding part of last year, or 172,906 as compared with 161,214.

The Ross Gift.

Paintings.

EXCELLENCE of technique is the quality shared in common by the five European paintings included in this important accession to the Museum's collections. Three are works of Claude Monet, another is a sketch by Tiepolo, the last is a portrait by Philippe de Champaigne, examples of whose work in America must be rare.

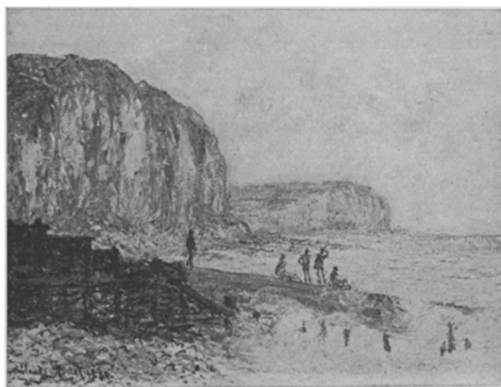
Monet is the lover and psalmist of nature; he searches out the secret of her harmonies and conveys to us the melody of her colors. The *Valley of the Creuse* is one of the most famous renderings of the mountainous country about Argentan, where the Creuse is on its way to join the Loire



Valley of the Creuse.

Claude Monet.

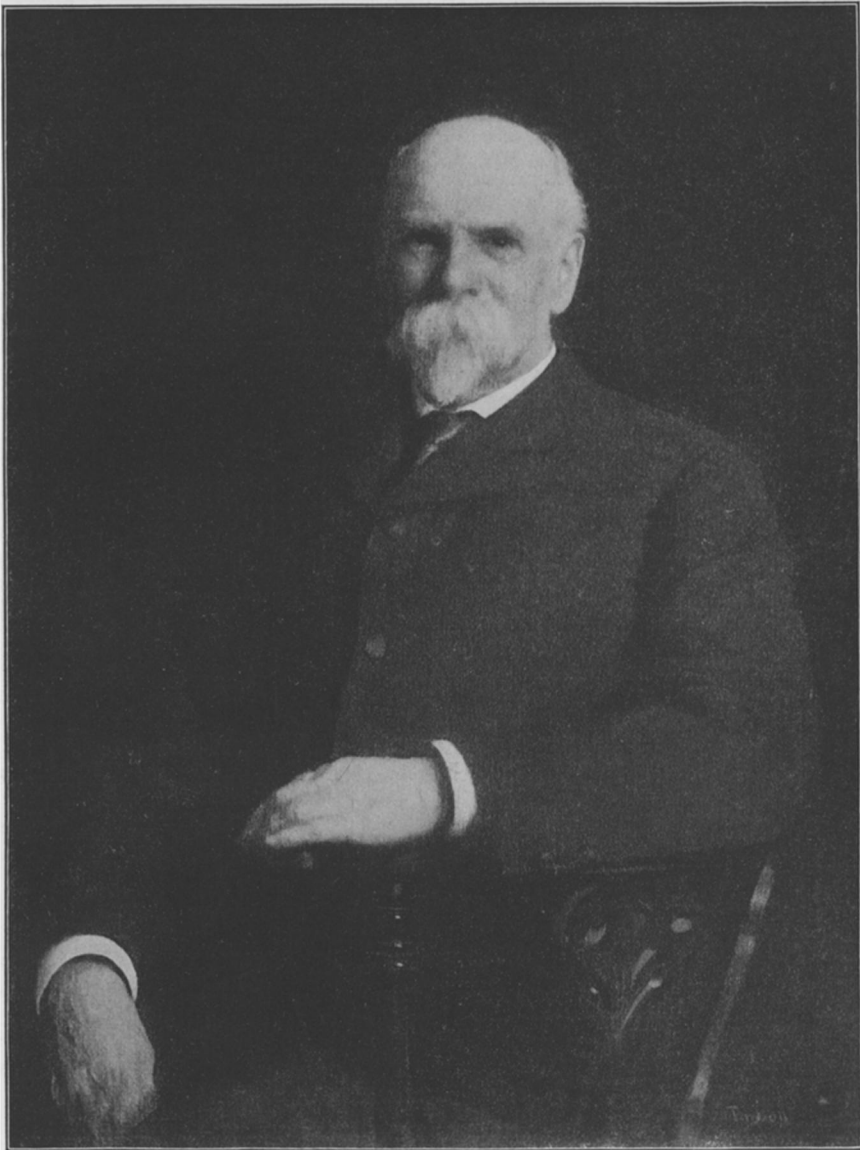
from the south. A deep pool leading to water which dances lightly between rocks is enclosed by steep slopes, all heather and boulders. The artist has applied his fearless analysis to these dark rich tones, ranging through violet from blue to red; has shown the play of light on the water, its placid depths and noisy ripples, and interpreted the surrounding hills as some vast gem glowing with inner fires. It is essentially the color which has concerned him here.



Sea Cliffs.

Claude Monet.

The truth of light and atmosphere is grasped in no less masterly a manner in the *Sea Cliffs* and the *Marine*, but expression is effected with greater reliance upon line. The first of these is a stretch of coast on a brisk summer day, with sunlight playing among the clouds before it falls on the water, where harlequin cliffs and chequered sky unite in harmonious reflections. The line of the beach, the shape of the cliffs and the carefully drawn



Charles Greely Loring.

Trustee of the Museum, 1873-1902.

Curator, 1876-1887; Director, 1887-1902.

Edmund C. Tarbell.

Memorial portrait, to be hung in the Museum; painted upon the Commission of the Trustees.